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Cinematographer

THE MAGAZINE OF MOTION PICTURE PHOTOGRAPHY
THEATRICAL • TELEVISION • NEWS COMMERCIAL • AMATEUR



On location in Guatemala for Fox's "Cinderella Man" — Ray Kinsman, A.S.C., directing the second unit photography.

THIS MONTH: Two Important Articles on Stereoscopic Movies

FEBRUARY

1952



IT'S "MOVIE TIME, U.S.A."

... and for good reason

Throughout the past twelve months, American-made motion pictures have steadily improved in quality, technique and presentation ... an accomplishment recognized by the theater-going public and happily reflected in the increased weekly U. S. audiences.

No mere coincidence, however, this betterment of the motion picture stems from the sincere efforts of all concerned. It is the product of teamwork within the industry plus an intense desire to produce motion pictures of truly outstanding merit from every point of view.

Today's marked revival of public interest in the motion picture is a satisfying and creditable reward justly due every member of the industry. It is a well-deserved compliment to those whose never-ending faith in their work has so effectively enlivened the entire scene and made "Movie time, U.S.A." the great success it has been.

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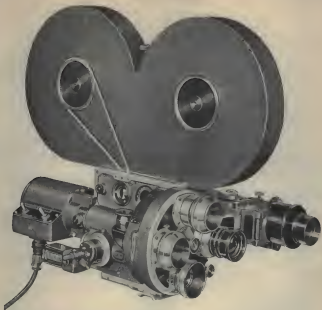


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You know the company that makes it.

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Cinematographer

THE MAGAZINE OF MOTION PICTURE PHOTOGRAPHY
PUBLICATION OF AMERICAN SOCIETY OF CINEMATOGRAPHERS

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ON THE COVER

RAY KENNABAN, A.S.C., lines up the Technicolor camera for a scene filmed on location in Guatemala for 20th Century Fox's "Kismet's News," starring Gerald Wilde and Catherine Smith. Brunchetta directed the second unit photography during a two-week stint at the Central American country where he filmed atmosphere and background shots for the picture. Players in foreground are Finlay Currie and Catherine Smith. Wilde is seated to left of camera. Edward G. Cagney, A.S.C., is directing photography on the production at Fox studio. Photo by Jimmy Mitchell.

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WHAT'S NEW

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ARRIFLEX BUMP—Kodach Camera & Sound Engineering Co., 128 West 88th St., New York, N.Y., announces a new lightweight soundproof bump for the Arriflex motion picture camera. Bump has external control for follow-focus,



built in synchronous motor, and screen modifies the Arriflex camera with either 200-ft. or 400 ft. magazines.

An extension eyepiece in the bump provides through-the-lens viewing of the scene as it is being photographed. Easy access for threading and changing magazines is another important feature.

Data sheet and prices are available by writing manufacturer direct.

OPTICAL EFFECTS CHART—Ray Mercer & Company, 4241 Normal Ave., Hollywood 29, California, is making available free of charge to producers of 16mm and 35mm motion pictures, a comprehensive chart illustrating and describing the full range of optical effects which the company makes available through its laboratory.

Chart makes it easy for film producers to select the type of effect most suitable to their film and shows the wide range of wipe effects, lap dissolves, etc., available. Chart also includes data on film and frame count, and film footage in terms of minutes and seconds.

Requests should be sent to above address.

KELLY CINE CALCULATOR—Florman & Babb, 70 West 15th St., New York, N.Y., announce they have been appointed U.S. distributor of the Kelly Cine Calculator, a disc-type slide-rule for cinematographers, which provides at a glance such information as hyperfocal distances, film travel per second in both meters and feet, an aperture scale in thirds of stops,

filter factor scale—in short, most of the important data normally found in photographic handbooks. Calculator is pocket size, durable. Price and further data is available from the distributor.

PRC PHOTOCELLS—Owners of Norwood, Weston and General Electric exposure meters may now use their meters to read indoor and outdoor exposure values using a single film speed index number instead of two (for outdoor and tungsten) as in the past. By replacing present photocell of meter with a new PRC Photocell, the same film speed may be used whether you are shooting indoors or out.

PRC replacement photocells are presently available in limited quantity to professional cinematographers from Photo Research Corp., 127 West Ala Street, Burbank, Calif.

MICROFILM PRINTER—Motion Picture Printing Equipment Company, 8336 No. Lawndale Ave., Skokie, Ill., announces the Micro Printer, a new microfilm printer featuring a positive, slip-proof film drive that eliminates distortion, resulting in sharper definition. Printer accommodates both 16mm and 35mm film, and only 3 minutes are required to make the changeover. Guide rollers are chemically-resistant and will not produce static electricity.

Full description and price may be had by writing the manufacturer.

HIGH-INTENSITY LIGHT—Huggins Laboratories, Menlo Park, Calif., announce a new, simplified high intensity mercury arc lamp for high-speed and stroboscopic photography, optical apparatus and for



any procedures requiring unusual brilliance in either the visible or ultraviolet light spectrum.

Lamp is provided with water jacket for cooling and operation can be from

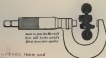
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WHAT'S NEW

(Continued from Page 56)

AC DC single-flash or strobo power supply. The lamp is available with arc widths of: 1, 3 1/2, and 15/16mm. Approximate power output range between 1 and 2 kw; brilliance from 10,000 to 90,000 per square meter.

MICRO-DISC RECORDER—Audio & Video Products Corp., 730 Fifth Ave., New York 22, N.Y., announces the new portable "Wagner-16" Micro-disc Recorder offering recording and playback of a full hour of speech or music on a single unbreakable vinylite disc only 16 1/2" in



diameter. One disc affords 30 minutes of program material on each side. It is ideal for recording sound, dialogue, etc., for home movie films.

Recording head, amplifier and power supply, playback pickup and loudspeaker are contained in a single portable carrying case.

Price of unit is \$295.00. Package of 12 double-faced recording discs is \$2.50.

FILM EDITOR—Edicola Corporation, 130 West 46th St., New York 36, N.Y., announces the Edicola, a combined film editing and preview unit for 35mm and 16mm film production. Built in desk form, about the size of an ordinary office desk, unit features a centralized upright viewing screen 7" x 9" affording several people the convenience of viewing the projected picture.

Film reels are mounted flat, in horizontal position. A prism is utilized in the optical projection system, eliminating intermittent sprocket movement.

Combined picture and sound track, separate picture or sound track, or picture or sound track alone may be run. Forward and reverse action of films is controlled by foot pedal, permits synchronizing while both films are running. Built-in punches afford quick and simple marking of films or sound track exactly on frames projected.

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Hollywood

Bulletin Board



CRITICAL EYES at Ken Kesey, Charles Rosher, George Mitchell, and photographer Norman Wynn examine the new Ardiff 14mm camera which was demonstrated before members of the American Society of Cinematographers at December meeting at Society in Hollywood.

Directors of photography in the Hollywood motion picture studios, in a preliminary balloting, have selected ten black-and-white and ten color productions of 1951 as candidate entries for Academy Award nominations for photographic achievement.

Nominating ballots are now in hands of the directors of photography who will vote to select the five films in each class as this year's award nominees. Result of nomination balloting will be announced in the national press on February 12.

The twenty candidate-films and the directors of photography who filmed them are as follows:

COLOR PRODUCTIONS

"Across The Wide Missouri," William Mellor, A.S.C. (MGM).

"The Great Caruso," Joseph Ruttenberg, A.S.C. (MGM).

"David And Bethsabe," Leon Shamroy, A.S.C. (Fox).

"An American In Paris," Alfred Galla, A.S.C. (MGM).

"Kim," William Skall, A.S.C. (MGM).

"Que Vadis," Robert Sarnes, A.S.C. (MGM).

"Showboat," Charles Rosher, A.S.C. (MGM).

"Tales Of Hoffmann," (British) Christopher Challin, B.S.C. (Powell-Pemberton).

"Two Tickets To Broadway," Edward Cessjagen, A.S.C. and Harry Wild, A.S.C. (RKO).

"When Worlds Collide," John Smit, A.S.C. and W. Howard Greene, A.S.C. (Paramount).

BLACK-AND-WHITE PRODUCTIONS

"Death Of A Salesman," Frank Piller, A.S.C. (Kramer-Columbia).

"Detective Story," Lee Garmes, A.S.C. (Paramount).

"The Frogmen," Norbert Brodine, A.S.C. (Fox).

"Go For Broke," Paul Vogel, A.S.C. (MGM).

"His Kind Of Woman," Harry Wild, A.S.C. (RKO).

"People Will Talk," Milton Krasner, A.S.C. (Fox).

"A Place In The Sun," William Mellor, A.S.C. (Paramount).

"The Red Badge Of Courage," Hal Rosson, A.S.C. (MGM).

"Strangers On A Train," Robert Burks, A.S.C. (Warner Brothers).

"A Streetcar Named Desire," Harry Stradling, A.S.C. (Warner Brothers).

As it did last year, Metro Goldwyn-Mayer studio heads the field—this year with a total of eight entries. Paramount and Fox each have three, and RKO and Warner Brothers two each. Columbia has one entry, Universal again this year

is conspicuous by its absence in the representation. Only one foreign film is an entrant this year—"Tales Of Hoffmann," produced in England.

Result of voting on the ballots now in the mail will narrow the above list down to five color and five black-and-white productions. These then become the official award nominees, and will be announced in the March issue of American Cinematographer.

Academy Awards presentation ceremonies will take place the evening of March 20th at the Hollywood RKO Pantages theatre.

Six A.S.C. Members draw screen credits for photography in Cecil B. DeMille's "The Greatest Show On Earth" — George Barnes, director of photography; Percival Marley and Wallace Kelley, for additional photography; and Gordon Jennings, Paul Lerper, and Devereux Jennings for special photographic effects.

Joseph Ruttenberg, A.S.C., this month begins his 35th year as a director of photography. He's currently shooting "Because You're Mine," Mario Lanza starrer, at MGM.

Charles Herbert, A.S.C., head of Western Ways, photographic organization in Tucson, Arizona, is looking for a good portrait photographer to take over this section of his studio in downtown business section of Tucson.

Karl Struss, A.S.C., is winding up a very successful assignment as director of photography of "Limelight," Charles Chaplin's latest film venture. Struss previously photographed Chaplin's "The Great Dictator."

Recently organized Philippine Society of Cinematographers now has 53 members, including Eugenio J. Fallerina, William Jensen, and Ricardo Marcelino who are also members of the American Society of Cinematographers. Fallerina is president of the P.S.C.

"The Wild North," MGM's initial feature in the new Ansco Color negative-positive process, easily justifies the many months the studio devoted to adapting Ansco Color to feature film production. Robert Surtees directed the photography.

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BOOKS

Reviews of recent books on motion pictures and TV

By HERB A. LIGHTMAN



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The only handbook that provides in convenient form the basic facts concerning cinematographic methods, materials and equipment. The 212 pages, loose-leafed, leatherette bound, contain 128 charts, plus numerous illustrations and graphic explanations.

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- **LENS ANGLES**—Horizontal and vertical angles by degrees as determined by lenses of various sizes.
- **CLOSEUP DIAPHRAGM CALCULATOR**—Shows changes in effective aperture for the increased light value when observing 16mm subjects at close range.
- **LIGHTING EQUIPMENT**—all kinds available and described.
- **DEPTH OF FOCUS**—for most all lenses.
- **EXPOSURE METER COMPENSATION**—shows how to get correct meter reading of lens light to obtain correct exposure desired ratios for all lens stops.

THESE ARE ONLY A FEW OF THE 212 charts contained in this valuable book.

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FILM AND ITS TECHNIQUES. by Raymond Spottiswoode, published by the University of California Press, 1951 \$7.50.

Mr. Spottiswoode has written a very comprehensive volume on the mechanics of motion picture making, one which should prove of the greatest value to the film technician or advanced student of cinema technique.

While the book jacket advises that the contents are presented in a manner that is "completely acceptable to the professional film maker, yet thoroughly understandable to the amateur cinematographer," it is possible that the latter half of this statement is a bit optimistic. Actually, the book is written in a highly technical fashion (as befits a highly technical subject) and it would take an amateur cinematographer well out of the "home movies" class to appreciate and understand its contents.

For the serious advanced amateur who perhaps looks to the motion picture medium with a professional gleam in his eye, however, the book is a treasury of information on the various units of equipment and processes involved in producing a motion picture of professional quality. In acquainting the reader with the tools of the cinema trade and their use, the author purposely sidetracks such creative topics as scripting, directing and the constructing phases of editing. This is a book dedicated to the "mechanics" behind the cinema scenes, whose efforts make it possible for the ideas of the aesthetic production minds to actually end up on film.

Mr. Spottiswoode writes in a careful and thoroughly objective style and from the point of view of one who has carefully observed the various processes and functions of which he writes. He explains this detached perspective in his foreword by saying: "Film production has become so specialized that it is difficult for a writer to gain enough practice in all its many branches to write such a book as this with the warmth and vividness of personal experience."

Nevertheless, the author does a fine job of reporting the techniques of the top technicians whom he has had an opportunity to observe first as Producer and then as Technical Supervisor at the National Film Board of Canada.

CINE DATA BOOK. by R. R. Bombard, published by The Fountain Press, Los don, 1950. About \$1.00.

This comprehensive reference book

for the motion picture worker or student is published in the handbook format for rapid consultation. Compiled by a British technician and printed in England, the book is similar to the A.S.C. Handbook in conception, but is concerned more as a valuable reference to be read and studied at leisure than as a data book for instant reference on the set.

The book contains much detailed information on cine equipment and processes, both foreign and American, and is well illustrated with still photographs of various cameras, lighting units and properties.

Mr. Bombard, one of Britain's outstanding technical experts in the motion picture industry, formerly associated with the Kodak Research Laboratories, has compiled a fund of material dealing with a great many phases of motion picture technique. His main subject headings include Modern Cine Cameras, Cine Lens Data, Film Footage Tables, High Speed Cameras, Laboratory Processes, Filters, Studio Lighting, Color Photography, Exposure Meters, Sound Recording Systems, Developments and Processing, Duplicating Systems, Modern Projection, and a list of British Standards on Cinematography.

The book also includes valuable tables listing Hyperfocal Distances, Fields of View of Cine Lenses, and F-number/Footage Calculators.

The Cine Data Book is carefully written and contains much useful information. It should be a most valuable addition to the library of the motion picture technician or serious student of cinema technique.

The book does a complete job of explaining the mechanics of the camera, the cutting room, the laboratory, sound and special effects. It is a book that should be read and re-read many times by the serious student of the cinema, as it contains more technical information than most possibly be absorbed in one or two readings. It should also have a prominent place as a reference work in every technical library.

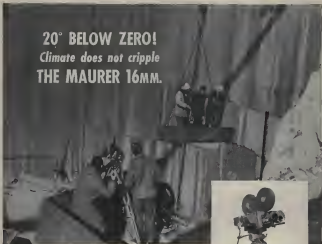
The book is well-illustrated by line drawings complementing the text.

TELEVISION PROGRAMMING AND PRODUCTION. by Richard Habbell, published by Reinhardt & Company, Inc., 1951.

This revised and enlarged second edition of the work originally published in

(Continued on Page 88)

20° BELOW ZERO! Climate does not cripple THE MAURER 16MM.



This remarkable photo shows the Maurer 16mm. Professional Camera shooting a scene at twenty degrees below zero... one hundred and fifty feet down in a marble quarry!

But that Maurer is getting perfect pictures... It was designed not to "freeze up." The Maurer 16's dependability under all conditions is only one of many reasons why the nation's top professionals choose this fine camera for all phases of professional motion picture production.

Hair-line accuracy... precise high-power focusing... the 235° dual-shutter... and many special exclusive features all add up to finer motion pictures with the Maurer 16mm. Top results mean economical results too!

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THE MAURER 16MM. designed specifically for professional use, equipped with precision high power lensing and viewfinder. Standard equipment includes 235° dual-shutter, automatic fade control, viewfinder, scratcher and film holder, one 800 foot gas driven film magazine, a 30 cycle 115 volt synchronous motor, one 16mm. handcrank, power cable and a lightweight carrying case.



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"Decision Before Dawn"

... photographed entirely on location
in Germany, in actual locales.

By HERB A. LIGHTMAN

IN FILMING "Decision Before Dawn" for 20th Century-Fox, director of photography Frank Planer, A.S.C., was faced with some of the most challenging problems to confront a cameraman.

Here was a dynamic theme set against the rapidly changing dramatic background of Germany under siege—a story to be filmed entirely on location in actual locales, without the usual conveniences and technical facilities of the studio. It was to be a hard-hitting, man's story—devoid of beauty and glamor—recounting life, action and death.

It is all of that and more—a dramatically absorbing photoplay, featuring some of the most brilliant photography of this or any year.

"Decision Before Dawn" is the dra-

matic and little-known story of a small band of captured German soldiers who agreed to spy for the American Army behind enemy lines during World War II. The top-notch spy thriller was adapted from George Howe's \$15,000 Christopher Award novel "Call It Treason," which is based on a series of true incidents that occurred in the wartime Intelligence Unit with which Howe served.

The film details the adventures of a young German soldier who loves his country, but decides that he can best help Germany by helping to defeat it's regime. Agreeing to spy for the Americans, he is parachuted behind German lines. Contact with his own people under siege confirms his decision. While the

Geatop closes in on him, he continues to do his job, sacrificing himself in his own way for his country.

The making of "Decision Before Dawn" represented one of the most difficult motion picture productions ever undertaken. To recreate the background vista of war-battered Germany of five years earlier, producer-director Anatole Litvak and associate producer Frank McCarthy spent months in early 1949 roaming Western Germany looking for locations to be used in the film. As a result of their search, the studio unit traveled more than 2,000 miles throughout the French and American zones of occupation to film sequences in 16 cities and hamlets. Locations shot in the 79 shooting days included: Munich, Na-

nenburg, Würzburg, Mannheim, Ludwigshafen, Mainz-Castell, Eberbach, Eltville, Hirschbach, Kiedrich, Bad Homburg, Pfalz, Rottweil, Rottweil, ob der Tauber, Schleissheim, Garmisch-Partenkirchen, and the Rhine River island of Pfalz.

The 300-year-old Eberbach cloister, the fabulous Bavarian palace at Schleissheim, the quaint walled city of Rottweil, the medieval old city of Nuremberg, are but a few of the unusual settings for the film's scenes.

One of the most difficult problems was to procure enough German guns, tanks and other military vehicles to equip the Wehrmacht in the film. There were none inside Western Germany, the Americans had none, and it might have led to misunderstandings had they sought it from the Russians.

After weeks of vain searching, producer Frank McCarthy located a virtual arsenal of captured German equipment in France. With the permission of high French military authorities, twenty truckloads of material, including anti-aircraft guns, more than 75,000 Mausers, and other equipment including toothbrushes, bootstaps, field telephones and mess kits, were shipped to the movie unit in Munich. The French insisted that their own officers and men go along to guard the weapons.

But equally difficult for the producers was the problem of procuring authentic costumes. To obtain these, the unit advertised in German newspapers and, since under occupation law the wearing but not possessing of costumes was forbidden, more than 1500 former German officers and men who had returned their uniforms, offered to sell them. The only type of uniform not offered was that of



FRANK FLAMER, A.S.C., (left) winner of the annual Golden Globe Award for photography, directed the photography of "The Longest River" for 20th Century-Fox.

the black SS, since possession would have been a virtual admission of membership in an organization since ruled "war criminal" by the Nuremberg War Crimes Tribunal. So the unit wardrobe man had the SS uniforms made up from drawings. But the other 600 uniforms, representing 35 types of Nazi and German military organizations, is believed to represent the largest wardrobe and most complete collection today in the world of wartime German uniforms. The heavy wraps, which include lethal flame guns, Vorkrieg four-barrel anti-aircraft guns, anti-tank guns, ball trucks, machine guns, and rifles, represented every known piece of authentic German

military equipment in disarmed Western Germany at a time that talk of reuniting the Bonn Republic was widely circulated.

Although the French government offered to loan the unit German Tiger tanks for the film, no insurance company could be found which would insure the old vehicles. So the ingenious McCarthy arranged to have American light and medium tanks painted in camouflage markings, given mock-up German tank profiles, and driven backwards with guns reversed by GI drivers for the scenes.

To transport the units and the sound, camera, costume, prop, and grip equipment, as well as personnel, the company traveled through Western Germany in a caravan of more than 50 heavy trucks, trailers, and buses.

Frank Flamer's photography manages to capture the full scope of this sweeping narrative. Commenting on the adverse conditions under which the film was shot, he explains, "We didn't have most of the things we were used to in the studio, so we were forced to rely on our ingenuity."

Lighting proved to be a major headache, since many of the interiors (such as the convent used as a major locale) covered vast areas. A great deal of the filming was done at night, which meant that great stretches of street or countryside had to be illuminated. There would not have been enough lights in Germany to achieve this effect by conventional means, but Flamer managed it through skillful placement of light units to dramatize important phases of composition. He coupled this with the technique of intensification, in which the effective

(Continued on Page 82)



UNVARISHED, dramatic photography brings to the screen such scenes as this with all the stark realism of war-torn Germany under siege, and it is this quality in the photography that gives the production much of its greatness.



LATERALIZATION of negative enabled Flamer to shoot scenes such as this with little illumination, giving them the full pictorial impact one would experience of scene itself.



THE COST of shooting on distant locations is where a major consideration in planning a picture. A rare instance when a location having difficult access was chosen was the shoot up high in the Colorado Rockies for "Across The Wide Missouri." Here, Jeeps and horses were required to move cameras and electrical equipment above timberline.

BY SKILLFUL pre-planning, no more of a set will be built than will be required for the action and the film-stripography. It saves considerable in cost of rigging the set and lighting, too.



What About The Cost?

One of the producer's prime considerations after the script is completed and the budget is being prepared is the cost of actually shooting the picture.

By ROBERT SISK

IN THE PREVIOUS articles, an idea has progressed through the story and screenplay stage until now it is in such shape that we are ready to commit it to celluloid.

This really is something to have been achieved in such a short time, and though I, who have worked in studios for many years, am dazzled by such speed, I shall try to conceal my amazement and take you through the processes which now face us before we can release the cameras.

Somewhere in the previous articles when the producer and writer were gaining confidence in their story and its progress in screenplay form, they began thinking about a director—a suitable director. Without belaboring an obvious point, they would not want a director skilled in handling action if their project was a drawing room comedy. Since any good picture is based on conflicting relationships of character they would seek a man they judged to be able to do credit to their story and who would be

in harmony with their aims. Once they had enlisted the right man he would be pulled into the heart of the very action processes which precede actual filming. His accurate evaluation of the script would be solicited; his criticisms appreciated and discussed.

It should be understood that these must be a basic harmony at this point. The screenplay—the blueprint for all that follows—is by now to everyone's general taste and liking and that untactful entity called the Front Office is beginning to let its influence be felt. Since major film producing companies must, in kinship with a famous and maddy streamer in mid-America, keep rollin' along, there is the pressure to get the picture on the stages. This means the enlistment of all studio departments in the general aim.

Perhaps the screenplay has been written with certain players in mind. Then that part of the job is provided for. But there still remains the other casting to be accomplished. Conference, con-

ference, and more conferences over this. Because producers and directors try to cast each part to a surety, because there is always a big effort to use new people, it may be that the director's time is occupied with film tests of many of these people. There will be tests, too, of wardrobe, much preparation of settings and much scouting of locations. A location is someplace away from the studio and it can be many miles away. I have had companies in the Cascade Mountains of Washington, the Rocky Mountains of Colorado, in beautiful Monterey and at the Naval Academy in Annapolis.

(Continued on Page 85)

THIS IS THE THIRD in a series of articles written by members of the Screen Producers Guild, dealing with the producer's view of film making. The series deals to makers of motion pictures, both amateur and professional, not only the viewpoints of professional producers but reveals a great deal of the pre-production planning and activity that precedes actual photography in Hollywood studios.

The author of this article, Robert Sisk, is a producer at Warner Brothers, was previously with M.G.M. Two of his most recent films are the Clark Gable starer, "Across The Wide Missouri" and "It's A Big Country." Mr. Sisk came into the motion picture industry from the newspaper and publicity field.

Technicolor Cameras Now Ride The RO Crane

MGM's versatile sound stage crane improved to accommodate unblimped Technicolor camera; permits loading and inspection of camera without removing it from crane.

By ARTHUR ROWAN



ROBERT SEXTON points out to director Curtis Bernhardt, in operator's seat behind camera, advantages of MGM's improved RO Crane, now that it accommodates the Technicolor camera. SEXTON said it is the only crane for "The Merry Widow" which Bernhardt directed.



MGM adjustable base plate on scissor support permits turning camera 45°, allowing access to both sides for loading and inspection.



FRONT VIEW of Technicolor camera, showing left-hand door open for loading and inspection. Crane also affords full pan and tilt movement.



TLT feature permits heavy Technicolor camera to be tilted full 90° with ease for a straight down shot, as shown here.

WHEN METRO-GOLDWIN-MAYER studio developed and put into use its RO camera crane in 1939, most of the studio's productions then were filmed in black and white, with Mitchell cameras. The use of this crane with the larger Technicolor cameras had not been considered.

At the time the RO crane was introduced, it was considered the foremost development of its kind, affording use of the camera at ground level, or elevating it during shooting from floor level to a

maximum height of 16 feet, and at the same time giving the camera lateral movement on the sound stage. It remains the most popular and versatile mobile camera mount in use at M-G-M.

The crane, having a boom 9 feet in length, is mounted on a four-wheeled "rotabulator," patented after one of M-G-M's first early-day camera dollies. Having the double feature of rotating dolly and rotating camera base (for panning shots), the term "Ro" for "rotating" was naturally applied to the

crane. Today it is still known as the "Ro crane"—or more commonly the RO Crane.

Over the years, many improvements have been made in the RO Crane by its originator and designer, John Arnold, A.S.C., but none, perhaps, as important as that recently completed, which now makes it possible to use Technicolor cameras (unblimped) on the crane with all the freedom enjoyed when a Mitchell camera is used.

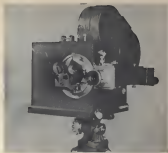
(Continued on Page 22)

Stereoscopic Motion Pictures

Periodically, some powerful new innovation develops to change the course and fortune of Hollywood motion pictures. Will stereo become the next major change in entertainment films?

By J. A. NORLING

NEVER BEFORE has the subject of stereoscopic motion pictures received such serious attention as it presently is evidenced, both here and abroad. Stereo movies are being produced at the next big development in motion picture entertainment. The major problem yet to be hurdled seems to be how to simplify their presentation in existing theaters and in such a manner as to gain general public acceptance. Beginning on this page is the first of a two-part comprehensive summary of the present status of stereo movies by a man who has pioneered in their development and who is considered an outstanding authority on the art—Mr. J. A. Norling, president of Loew's & Norling Studios, Inc., New York City. His study appeared in a recent issue of INTERNATIONAL PRODUCTIONS, and is repeated here by permission. Elsewhere in this issue will be found an article dealing with a new application of stereo to motion home movies—EDITOR



FRONT VIEW of the Norling three-dimensional motion picture camera, showing variable internal optical system in front of the lens. This stereoscopic camera records images on two separate negatives, permits use of short-focus lenses.

THAT THE MOTION PICTURE industry could use something to combat television's capture of more and more of the theater audience is undeniable. Stereo movies might well induce people to return to their former favorite amusements. But the return is likely to come about in the mass sale if the film theatre gives them something they can't get on a 17 inch TV tube, namely the ultimate in photographic realism, the stereoscopic movie in full color, with all dramatic possibilities that are only waiting to be appreciated.

The enthusiastic public reception given some earlier stereo movies and the dollar profits from these movies are a matter of record. Newer, better stereo techniques are now available, and the reason for introducing them was never more pressing. Will the motion picture industry take action?

One of the early and noteworthy theatrical exhibitions of stereoscopic motion pictures occurred in 1923, when J. F. Leventhal produced a few "shorts" utilizing the anaglyph process. There followed an eleven-year lull in the use of stereoscopic films.

Then in 1935, Loew's & Norling Studios and Mr. Leventhal jointly produced a series of short films again employing the anaglyph principle, this time in talking picture form. These films, which were called "Audioscopes," were released by Loew's, Inc. and proved to be some of the most successful short subjects ever issued, winning not only domestic acceptance but an unprecedented play in the foreign field, notably in France, Spain and Great Britain.

That their success should have indicated further pursuit of the anaglyph process seems logical. But the producers had, from the beginning, realized the inherent limitations of the process and concluded that films exhibited by that process would only be adequate as novelties and would never be tolerated for full-length feature releases.

This conclusion was arrived at by a recognition of the visual "injury" resulting from the projection of one color to one eye and its complementary to the other. This sort of delivery of images, one color to one eye, another in its mate, produces "retinal rivalry" and brings on physiological du-

(Continued on Page 78)



REAR VIEW of the Norling camera showing "anaglyph" position for films on a cone through the binocular viewfinder. Camera records both in upper level and footage counter.

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TYPICAL "EXTENSION" scene on motion stage for a "Fireside Theatre" TV film production. Cinematographer Benjamin Kline, left of camera, is in complete charge of every visual phase of "Fireside" production, including set direction, lighting, set decoration and makeup.



FIRESIDE THEATRE TV shows are photographed on 35mm film with standard Mitchell BNC camera. Long shots, such as this one here, must often be shot in through which gives greater impact to many on TV screen.

No Formulas, No Gimmicks

The switch from feature to TV film photography entailed no great departure from standard cinematographic procedures for Benjamin Kline, who photographs the weekly "Fireside Theatre" series for Frank Wisbar.

By CHARLES LORING

IN FIRING "Fireside Theatre" for Frank Wisbar Productions and its client, Procter and Gamble, director of photography Benjamin H. Kline, A.S.C., has set a standard of technical excellence in cinematography for the video medium. His photographic quality is one of the several reasons why the show has won many top awards in its program classification.

The story of "Fireside" begins at the Eagle-Lion Studios in Hollywood, where Frank Wisbar Productions is busily engaged in turning out forty 26-minute dramas a year for "Fireside." The shooting schedule of each of these is 5 days.

The films are shot in groups of 6 or 7. After each three week spell of shooting, there is a production layoff of 4 to 5 weeks to allow for scripting and technical preparation of the next series.

When you walk onto a "Fireside" set you are impressed with the ease and smoothness that characterizes production. There is a lot of good-natured banter from an unusually cheerful crew, but no confusion, no delay, and yet none of the frantic hurry up tension one finds on many sets in TV production. It is not enough to say that this efficiency is solely the result of detailed pre-planning and comprehensive production con-

ferences. There's an added ingredient, and it is necessary to look behind the scenes to find it.

Far from functioning as a colonial Hollywood studio, the Wisbar organization has an atmosphere almost as folksy as a country store—and it is interesting to note that this attitude has been achieved strictly according to plan. The company had its humble beginnings three years ago when it was set up by Frank Wisbar. Cinematographer Benjamin Kline was the first technician to become affiliated in an executive capacity. A few other key men were added, and Fireside was off to a happy start. We call it a "happy" start because it was decided from the very first that this operation would be entirely different in concept from major studio production. There would be no front office, no yes-men, no brass hats, no oppressive "boss-ism," and above all, none of the peculiar brand of fear which prevails on many lots that makes employers blindly agree with their superiors, even though they might privately hold a more important or more creative opinion.

In Fireside Theatre everyone's opinions are important, and each technician is encouraged to speak his mind openly and honestly without fear of reprimand

or retubation from higher political sources. In explaining this, Wilbur said, "Our technicians were all blind because they are top men in their respective fields. They know their business, and their suggestions are valuable. We respect their intelligence and their right to express themselves. They must have that right, without fear and without censure—because only in that way can each man consider Finside his program and create to think of himself as one player. As a result, we have evolved a true co-operation, based on open discussion, friendship, and mutual respect.

From the very beginning of Finside Theatre, Benjamin Kline has been the technical key man of the organization. He is more than director of photography for the series. Actually, he is in complete charge of every visual phase of production—and this includes art direction, costuming, set decoration and make-up.

Kline started his cinema career at the old Fox studios in 1914, was top cameraman for Tom Mix during that sage brush hero's hey-day, spent 16 years as director of photography at Columbia Studios, and was affiliated with Sol Wazrud for several years before joining Finside.

A pioneer in shooting films for television, Kline went through several logical stages of progress before arriving at the highly successful photographic style which he now uses. He has adapted his lighting technique to the limited gray scale of the television tube, but has got it completely away from the flat-lighting which once was regarded as standard technique. His lighting is now well-recorded, without hitting extremes in contrast. As a result, players are photographed with a third-dimensional quality which was very effective, and yet their features are not lost in deep shadow.

Asked to describe his technique, Kline said, "We have no magic formulas, no gimmicks, no top secret tricks. In depicting these straight-theatre-screen photographic technique we've had to make certain adjustments in lighting, in composition and in camera movement; but those adaptations are the result of a very thorough study of the technical requirements of the television tube. I work very closely with our film laboratories and with NBC engineers to make sure we are meeting those requirements."

There still exists a great deal of controversy as to how films should be printed for the best rendition on TV. Some cinematographers demand prints exposed two printing lights higher than normal. Kline is of the opinion that this tends to wash out flesh tones and other intermediate greys, resulting in an unpleasant contrast. Generally speaking, he

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Television Film Production

By LEIGH ALLEN

JANUARY PRODUCTION: The following cinematographers were actively engaged during the past month directing the photography of television films in Hollywood.

LUCIEN ANDREOT, A.S.C., The "Rebored" series for Bing Crosby Enterprises.

WILLIAM BRADFORD, A.S.C., "Range Rider" series for Flying A Productions.

ELLER W. CARTER, A.S.C., series of 1/2 hour dramas for Revue Productions.

ROBERT DECARRELL, A.S.C., "Amos 'n Andy" series for CBS at Hal Roach Studio.

CURT FETTERS, "Unexpected" series of 1/2-hour dramas for Ziv TV Productions.

KARL FERDIN, A.S.C., "I Love Lucy" series for Desilu Productions.

FRANK LATELY, "Dragnet" series of 1/2-hour dramas for Mark 7 Productions.

BENJAMIN KLINE, A.S.C., "Finside Theatre" series for Frank Wilbur Prod.

JOHN MARTIN, "Cometation Reem," 1/2-hr. series for W. F. Brody Prods.

JOE NOVAK, series of 1/2-hour westerns telefilms for Roy Rogers Productions.

KENNETH PEACH, A.S.C., "Hollywood Theatre" series and "Front Page Detective" series for Jerry Fairbanks.

GEORGE ROBINSON, A.S.C., "Albion & Costello" comedy series for Exclusive Productions.

WILLIAM SCHWEN, A.S.C., Lindley Persons Productions.

MAX STENCLE, A.S.C., "Racket Squad" 1/2-hour drama series for Showcase Productions.

ROBERT STINE, "Dick Tracy" series for Scudder Productions.

WALTER STRENGER, A.S.C., "Trouble With Father" series for Roland Bond Productions.

PHIL TANNER, A.S.C., series of 1/2 hr. adult dramas for Revue Productions.

STUART THOMPSON, A.S.C., "Electric Theatre" series 1/2-hr. dramas for Screen Televison Productions.

JAMES VAN TREES, A.S.C., "Growth-Mark Show" for Filmtel Productions.

LESTER WHITE, A.S.C., "Dangerous Assignment" 1/2-hour mystery series for Darlesey Development Corp.

Proclamation ceremonies of the 1952 Television Academy Awards will be held at the Los Angeles Ambassador Hotel the evening of February 18th.

Don Shadis is film director at WTMV-TV in Greensboro, North Carolina, where he is in charge of all film operations for the studio, from the production of TV films to projection.

Don Shadis is film director at WTMV-TV in Greensboro, North Carolina, where he is in charge of all film operations for the studio, from the production of TV films to projection.

D. Lido Conway, who used to win most of the national contest awards with his fifteen home movies, is producer and photographer of TV films for station WHEN-TV in Syracuse, New York.

Benjamin Berg, A.S.C., Hollywood representative of Eclair of Paris motion picture equipment, has formed Television Recording Service for making film records of live TV shows. New firm is located at station KTTV in Hollywood.

Hal Roach, according to columnist Erskine Johnson, has said that there's not going to be enough space in Hollywood to film the shows that television requires. "Film is a better buy than a live show. It's better dollar for dollar," he says. "A year ago films for television weren't considered very smart in Hollywood. Now I get more phone calls from actors, cameramen and writers wanting to get into TV films than I can handle."

Fred Jackson, Jr., A.S.C., who directed and photographed the "Ralph Edwards Show" last year, is now a television film producer with Revue Productions, at Eagle Lion Studios in Hollywood.

Gus Peterson, former cinematographer in the major studios, is now director of lighting for all live television shows originating at CBS in Hollywood.

J. J. Burgis Costner, A.S.C., is currently directing the photography on a series of half-hour TV shows at the Paramount Studios, Long Island City, N. Y. Series title is "Hollywood Offbeat" starring Melynda Douglas, Marion Parsonett is producer.

Lee Gorman, A.S.C., is scheduled to direct the photography on the "One Thousand And One Nights" series of 39 half-hour TV films which Ben Hecht will write and direct for release by Scudder Teleproduction Sales, Inc.

Number of TV film producing companies currently active in Hollywood is 40, according to latest survey. This figure does not include new outfit making pilot films in speculation or currently organizing for future production.

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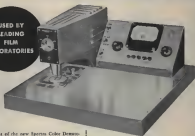
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Stereoscopic Movies With Any 16mm Camera

Simple, quickly-attached 3rd-dimension converters for camera and projector now afford the amateur the first practical stereo movies; make unnecessary any alterations to equipment.

By JOHN FORBES

CINE AMATEURS having 16mm cameras now can make their movies in third-dimension with a simple stereoscopic attachment that costs less than an extra camera lens. Stereo movies, long in the experimental stage, are now a practical thing for the movie amateur—even before they are commercially possible for theaters. Stereo movies are one of two recent major developments destined to rekindle interest in home movies among old time cine hobbyists, and also bring

happy new fans into the fold. The other development is magnetic sound; but stereo is much more exciting, costs less for the added equipment.

First in being out a practical and simple three-dimension stereo attachment for cine cameras and projectors is The Nord Company of Minneapolis. The first of these devices, the Nord 3rd-dimension Camera Converter, is mounted by means of a bracket which attaches to the tripod-socket on the camera, and which holds it rigidly in place in front of the regular camera lens. The camera stereo unit will operate satisfactorily with any make of one-inch lens—the standard lens normally supplied with all 16mm cine cameras.

Since the camera unit does not attach to the lens itself there is no problem of adapters nor does the speed of the lens or size of the barrel affect the use or mounting of the unit.

The bracket is a machined aluminum casting, and is universally adjustable so that with the aid of a screw driver it can be adjusted to suit any make of equipment. In fact, the only part of the entire kit which is "special" is a small clip used to guide the side of the camera so that the lens always points directly into the optical head.

This new camera unit does not be confused with any of the devices tried in the past, which used mirrors to separate the images to form a stereo pair. The principles employed are quite new and involve several optical wedges which are schematized.

The camera lens, looking through this optical head at a scene, records two images which correspond to the right eye and left eye views required for a true and accurate 3rd dimension movie. These two-picture images are recorded



CONVERTER is attached to camera by means of bracket fastened to tripod socket. Camera motor-drive is disconnected with, and pictures are lined up through the reflex viewfinder at top of converter.



NORD converter unit mounted before projector. A special version of mirror format, and special Polaroid viewing spectacles complete equipment necessary for viewing stereoscopic home movies.

on the film side by side in the space normally occupied by a standard single frame image.

Since the entire stereo unit attaches to the camera in the same way that the camera would be mounted on a tripod, it can readily be attached or detached as occasion demands and there is no machine work or alteration required on the camera itself. It can be used with the camera either hand-held or mounted on a tripod. With the unit in place stereo movies are made in the same way that has always been employed for the older form of flat movies. In fact, the only difference is that you increase exposure by $\frac{1}{2}$ stop, just as if you were using a

(Continued on Page 38)



NORD STEREO converter may be used with camera hand-held or tripod-mounted.

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Sir: Kindly send me official entry blank for
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Motion Picture Competition. I plan to

enter an 8mm _____ 16mm _____ film, length

_____ ft

Name _____

Address _____

City _____ Zone _____ State _____

RULES

- Entries must be wholly amateur-produced
- All sound films must be wholly amateur-recorded, regardless of sound medium used.
- Film length: maximum of 800 feet for 16mm silent entries; 16mm S.O.F. entries, 1200 feet; 8mm entries, 400 feet
- Sound medium (discs, tape, wire) must accompany film in same package
- Entrants must pay transportation on films and sound records both ways
- Both reels and reel containers, and containers of sound medium must bear labels indicating name and address of entrant
- Entry blank should be submitted in advance

EVER SINCE I acquired my Arnon Pro 16mm sound camera, I've wanted to produce a short horror film in sound and color—an ambition that was only recently realized, thanks to a happy set of circumstances. I am a member of The Cinema Associates, a Los Angeles amateur cine group, which has been specializing in amateur scenario films for a number of years. None of us are professionals, so far as the movie or theatrical professions go, so our films—mostly the slaystick type, built around simple, humorous situations, suffered somewhat from lack of polished dialogue and professional acting. Like most amateur movie makers, we were well aware that we could greatly improve the quality of our films if we could just get a little professional muscle from our players—impossible, of course, without professional training.

A happy turn of events occurred when, one evening, I chanced to see a play in my neighborhood community playhouse. The plot, "Two Swans"; the actors, local people with some professional training. But what impressed me more, perhaps, even than the story and the players' performances was the stage setting. It was well designed but simply made to represent the interior of an old abandoned lighthouse—a perfect setting for a horror film. Indeed, I saw in it the ideal setting for the film story I had been planning to make.

After the performance, I arranged to meet Frank Sinden, who designed the set for the Gramercy Park Community Playhouse, told him of the movie idea I had in mind and suggested that we might get together and film it at the playhouse, using his set and his professional players.

He was at once receptive. He thought it would not only improve the quality

of our film, but also provide screen tests for his community players. He agreed to direct the film. So, following some helpful suggestions from Sinden, I wrote the following screenplay, which has only seven lines of dialogue, the rest sound effects:

"GUEST TO MURDER"
1. L.S. Fade In (on platform)—Iron

of stage) Interior of old English Inn. There is no fire in the fireplace. It is a stormy night. Lightning flashes through the windows, claps of thunder are heard and the wind howls mournfully, via sound effect records. Seated at the table, facing the entrance (at a slight angle) is an old hag (wife of the caretaker) sharpening

(Continued on Page 66)



LEO CALORIA (right) is one of the increasing number of cine film makers who use Arnon 16mm-cinema sound cameras for making amateur movies with sound. With him is community playhouse director Frank Sinden, who directed Caloria's recent 16mm sound production, "Guest To Murder."

A Way To Better Films

A community playhouse stage setting and trained actors lend professional luster to a home movie film in sound.

By LEO CALORIA

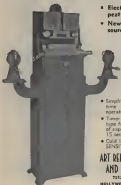


PROFESSED (lamp) was used as keylight for this set, and a single 500-watt spot in background was used in filming all closeups.



SIMPLE one-set playset having but seven lines of dialog, was photographed on stage out of a Los Angeles neighborhood playhouse.

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CALIFORNIA

16MM STEREO MOVIES

(Continued from Page 72)

filter. This unit may be used with black and white or color film, and the processing is unaffected.

Projection of the stereo film is made possible by the Nord Projector Converter. This is an optical unit housed in a metal case and supported on an independent base, so that it is unnecessary to attach the unit to the projector at all.

In use, the projection unit is placed on the same table with the 16mm projector at a distance of approximately one foot ahead of the projection lens. The beam of light passes through this unit on its way to the screen. The main portion of the unit is not particularly critical. The projection unit does two things. It polarizes the light independent of the right- and left-hand images and at the same time it overlaps these images in correct registration. Two simple adjustments are provided so that by turning two knobs the images can be aligned independently in both the vertical and horizontal positions. Ordinarily once these adjustments are made for a particular projector they need not be repeated unless, of course, the settings are disturbed between showings.

A unique feature of the Nord 3rd-dimension system is a test film which is supplied with the projection kit. This film has a circle and a cross photographed thereon and positioned so that it is only necessary to manipulate the knobs until the cross as seen on the projection screen is centered on the circle. Since these two images are the same size this is very easily done; it is impossible to make any mistakes since the film cannot be incorrectly threaded. The test film will operate equally well whether run through the projector right side up or upside down and regardless of whether the projection position is toward the screen or toward the light.

Pictures made with the Nord 3rd-dimension attachment must be projected upon a special screen, which is included in the kit. The members of the audience view the pictures through Polaroid spectacles, also supplied.

Movies made by this system have a terrific impact that is impossible to describe adequately. The results are so different from ordinary movies that it is not like looking at a picture at all. The effect is more like looking at a real scene out of a window.

While the stereo depth is completely satisfactory, in all fairness there are two limitations which must be mentioned. Since the standard 16mm frame is divided in half by the dual images, this requires a screen new and different in

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3-Dimension
Movies"

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shape. As mentioned before, this is most accurately described as a window shape, vertical instead of horizontal. It is rather remarkable that the shape of this window is not particularly noticeable, when pictures are screened, any more than we notice the shape of the window that we look through in an actual scene in real life. Perhaps this is because the window does not normally lie in the same plane as the subject.

There is another problem which has been simply overcome. On either side of the 3rd-dimension movie there is a "ghost image," which unless christened would prove very distracting, particularly since we are dealing with moving objects; however, this image is very simply overcome by adjusting the distance between the projector and the screen so that margins of the picture fall on the black border at the sides of the screen.

The complete Nord 3rd-dimension movies kit includes the camera unit, the heater with whatever clip is required for your particular camera, the projector unit with supporting base, the test film, two pairs of cardboard type Polaroid glasses and a special screen. Price is \$83.50. The tests are manufactured by the Nord Company, 254 First Avenue North, Minneapolis, Minnesota, and soon will be available through camera stores and photo dealers throughout the U.S.

NO FORMULAS, NO GIMMICKS

(Continued from Page 69)

prefers a normally timed print—or if anything, one that is slightly *deceler* than normal. He emphasizes, however, that the ideal result is not merely a matter of printing. The lighting on the set must be played to complement the style of printing. "Firehide" is lighted to be printed slightly on the *decu* side.

Kline says that it is necessary to be careful in photographing scenes to be used for montages or superimpositions. These should not be too complicated, and there should be enough "solid" substance in the one scene so that the detail of the other will show up clearly against it.

"We must exercise certain care in filming night scenes, too," Kline pointed out. "In many television studios, when the video technicians or 'blader' sees a night scene on the monitor screen, he's prone automatically to pour more light onto it. The result on the home screen is a washed-out grey. For this reason, we make sure there are enough highlights in the scene, so that the monitor at the shading control will be forced to hold the general level down."

A standard procedure on the Firehide set, and one which would give applica-



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Drew Pepper"



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to most cinematographers, is the fact that exposure meters are not used in lighting. Light balance is achieved solely through a combination of eye, ground glass and viewing glass. This simplified technique is possible for Kluge because in the several years that he has been shooting films for TV, he has developed a sure feel for the medium and its lighting requirements.

"I think of set dressing, costumes, and the players themselves as masses of composition," Kluge explained, "and I try to compose them in arrangements that are pleasing to the eye, and effective from the dramatic standpoint, as well. I always try to include a substantial white area in each scene, because this helps control the face tones. If a white shirt or dress is the whitest thing in the scene, the other colors are scaled down accordingly, and there is no danger of faces becoming washed out."

In explaining one of his reasons for not using an exposure meter, Kluge observes that a single source light will give a certain reading from, let us say, a front angle—but that reading will be entirely different when the camera adopts a different angle. His success in operating without the standard technical aid, is attested by the consistency of density evident in uncorrected prints from the original footage.

Kluge has complete free-rein in production, and he has standardized lighting and make-up procedures to give the best possible results on film. He uses camera movement with restraint. "To make the audience unconscious of the movement itself, but more conscious of the players," Kluge said.

Kluge is considered by many to be an outstanding authority on photography of television films, and it is interesting to note that during preparation periods between shooting schedules for Wulfer Productions he has aided in launching several other top film shows in the new medium. He photographed the first six "Rocket Squad" TV shows,

the first six films of the "Amos 'N Andy" series, the first six "Rebeland" featurettes, and the first four of the "Screen Video" series. Although Kluge enjoyed playing "godfather" to these new TV shows, he admits that his heart belongs mostly to "Fimride."

The production of "Fimride Theatre" TV films is under the direct supervision of producer-director Frank Wisbar, who is also the fountainhead of ideas from which spring plot ideas for a great majority of the scripts.

"One secret in making successful TV films, we have found, is having the courage to make last-minute script changes if it will benefit the production," Wisbar said. "It is these on-the-spot changes and additions that give our scripts authenticity and spontaneity. We never hesitate to polish a script right on the second stage as we are shooting."

Liaison between producer and the producer is maintained by ad agency representative Brewster Morgan. Having brought to Fimride his wealth of experience of many years of top radio program production, Morgan maintains that the key to successful TV films is giving video viewers programs that not only will hold their interest from start to finish, but make them tune in on the following week's program, and the next. A secret toward this end is the extensive use of closeups in all "Fimride" films.

In comparing the behavior of moviegoers with video viewers, Morgan said, "Motion picture theatres have what we call a 'cognitive' audience, which sits and gives it undivided attention to the screen. In the home, if video viewers do not like a show, they quickly flip the dial to another program. Our aim, therefore, is to keep acts tuned to 'Fimride Theatre.' One way we do this is through skillful photography that makes the story so interesting that viewers won't even hear the doorbell ring. In this, the shot that best holds attention is the closeup. That is why we use lots of them."

STEREOSCOPIC MOTION PICTURES

(Continued from Page 64)

tribunes that may induce nausea in some observers if they look at the anaglyph longer than a few minutes.

Since this process—the anaglyph—has played an important role in the advance of the stereoscopic art, it would be well to describe it here briefly. Its invention is credited to Duco de Haurion, who applied it in 1855, although there is some evidence that its possibilities had been explored many years before that.

In one form, the anaglyph images are

on two separate films. One member of the stereoscopic pair is projected through a filter of one color, the other through a filter having a color complementary to that of the first. In another form, the one that was used for "Anisocopic," the anaglyph images are printed in complementary colors directly on film and projected in a standard projector with out films.

The projected images are viewed with spectacles having windows of the same

colors as the colors on the screen. Red-orange for the right eye filter and blue-green for the left are often used. The right-eye red-orange filter in the viewing spectacle renders the blue-green right-eye image as monochrome and the left-eye blue-green filter renders the red-orange left-eye image also in monochrome.

Since eyes and pigments hardly ever are capable of transmitting only the color they are supposed to transmit, there is rarely a complete "cutting" of one color; some of it always comes through so that part of the blue-green image which is supposed to be blocked by the blue-green spectacle filter leaks through, producing a "ghost" image. So, in reality, the one eye sees a part of the image intended for the other, the "part," of course, being defined as a very dim, but still discernible remnant of the whole "other eye" image.

Good picture quality has never characterized the colored anaglyph. This and other shortcomings make it eligible for discard as a practical system for motion picture features.

Since the introduction of Polaroid light-polarizing filters it is possible and practical to substitute these for the red and green filters of the original anaglyph process. Strictly speaking, the polarized light method may be defined as another form of the anaglyph. Actually, Polaroid Stereoscopy would be a good name for it. It was Dr. Edwin H. Land, head of Polaroid Corp., and his invention of the first practical and efficient synthetic polarizer which hastened the increasingly widespread use of the present satisfactory methods of stereoscopic projection.

The first large-scale public exhibition of a stereoscopic motion picture with excellent picture quality took place in 1939 at the New York World's Fair. That year a black-and-white film was shown. The following year a similar subject was exhibited in Technicolor. More than five million people saw these films, and they're still talking about them. Some of the production and exhibition problems posed by these pictures are interesting to consider.

The camera assembly for the black-and-white picture consists of two Bell and Howell professional 35mm cameras mounted so that one was "upside down" in relation to the other. This was done so that the lenses could be brought close together.

Even with this arrangement, the interval was not ideal. It was fixed at 5 1/2 inches, although calculations showed that some scenes actually required as close as 1 1/2 inch intervals. But no such camera was available then, nor was there time to have one built. However, a com-

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plate set of matched lenses of different focal lengths effected a quite satisfactory compromise with the ideal.

The greater part of the picture was a sort of fantasy, showing the parts comprising a Plymouth car dancing around and assembling themselves. These movements were in synchronism with music and required the use of "stop motion" photography, that is, "one frame-at-a-time" shooting.

But a substantial part of the film contained "live action" shots taken in the factory and shops and along the assembly line. The narrator for the film was Major Bowers of Amateur Hour fame. He appeared in "live action" in one sequence in which he spoke. This was the first "live-action-live-dialogue" shot ever made in a stereoscopic presentation. It created some difficult problems since the cameras would not fit into any available studio "blimps." However, the sequence was shot without any parasitic camera noises being recorded.

Since the Chrysler film was shot in a two-camera setup, and no special photographic and projection facilities for single film handling was available, it was necessary to project with two projectors. A rather complex Solera motor drive was used for interlock, although a much simpler synchronization could have been attained by a straightforward mechan-

ical linkage, such as was used for the Pennsylvania Railroad's stereoscopic movie display at the Golden Gate International Exposition in San Francisco in 1910.

A Technicolor film, using the stop-motion technique was our next stereo production. A unique filter attachment was arranged in front of the camera lenses. The filters were mounted on wheels which rotated together. Color balance was attained by making sectors having angular dimensions calculated to pass the quantity of light required for each color and as demanded by the sensitivity of the film.

The "A" (red) filter passed light to which the film was most sensitive than that passed by the "B" (green) and "C" (blue) filters. Consequently, the red filter had the narrowest opening of all, and the "C's," to whose transmission the film was least sensitive, had the widest opening. The exposures were made by the alternate frame method of color separation. Three frames, one the red second, one the green, and one for blue, were made instead of one frame as in ordinary photography.

These separation negatives were used by Technicolor to make the printing matrices from which the dye imbibition prints were produced.

(To be continued next month)

Waterproof Camera Blimp



WHEN THE SCRIPT called for Robert Flack's camera to drift through a curtain of water being torn by a turbulent blast spray-belt for a nearby sequence in *Admiral "The One Price" Riffing*, Flack's team already's camera department dressed up this waterproof blimp for the Technicolor camera. Made of transparent Plexiglas, opening below lens is protected by compressed air jets that blow spray away from lens as camera passes through curtain of water. Flack and his assistant Bob Burkhead, at camera, will wear raincoats—or bathing suits.

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January 18, 1952

American Cinematographer,
1282 North Orange Drive,
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Gentlemen:

We think you will be interested in knowing the results we have received from our advertising in American Cinematographer magazine. Beginning with our first modest ad two and a half years ago, response has been gratifying; the resultant sales of Kinevox synchronous magnetic film recorders set the foundation for our present expanding sales.

We now have Kinevox recorders in just about every country in the world except Russia. On my desk at this moment are equipment orders from Ceylon, New Zealand, Argentina, Singapore and Indonesia — not to mention the hundreds of inquiries and requests for our new catalog — all the result of our continuing program of advertising in your publication.

Incidentally, one of the first Kinevox recorders to be shipped abroad was used in Africa by Edgar A. Snowy in producing the sound track for the sensational color motion picture "Lobster", now being premiered in Hollywood at the Paramount Theatre. This same recorder still is giving excellent daily service.

The exceptional results we have obtained from advertising our Kinevox equipment in American Cinematographer not only testifies to the magazine's world-wide selling power, but to the fact that it evidently reaches the important buyers of equipment in every motion picture production center on the globe.

LH/er

Sincerely yours,
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John E. Snow
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THE RO-CRANE

(Continued from Page 84)

It is the film loading procedure for the Technicolor camera which, until now, has precluded its use on the RO Crane. The color camera, using three negatives, requires access to both sides for loading and inspection. Because of the underlugging design of the crane's camera support, the Technicolor camera could only be opened from one side, unless removed from the crane altogether—a time-consuming operation which materially slowed production.

Now, John Arnold has overcome this obstacle by designing a rotating base plate for the camera which replaces the original camera base on the crane. Also, by adding an inch to the length of the supporting column, the added height of the Technicolor camera is easily accommodated.

The rotating base revolves a full 360°, and may be locked firmly at any point in the circle of rotation. The crane's desirable pan and tilt feature thus becomes available to the Technicolor camera, as may be seen in the last photo, of the 3-picture group. No other crane affords the Technicolor camera this flexibility.

The improved RO Crane opens up a broad new scope for Technicolor photography, especially for filming musical and story numbers, enabling the cameraman to obtain moving camera and angle shots never before possible. Until now, if the cameraman wanted to use the Technicolor camera close to the floor, he couldn't do so with it mounted on a crane or dolly. This meant that he couldn't move the camera during the take. Now he has unlimited latitude for a wide range of effect shots—high or low, panning and tilting, etc.

The RO Crane mounting affords faster loading of the Technicolor camera than even the Technicolor blimp affords. With the latter, the camera must first be removed from the blimp to a special platform, always on the set for the purpose, where it is opened, loaded and inspected—then returned to the blimp. Mounted on the crane, it is only necessary to release the base locking mechanism, move the camera a quarter of a turn, and both sides of camera may be opened, as shown in the photos. After loading and inspection, the camera may be quickly

New Eastman Film Distributor

WILLIAM J. GERMAN, who has been appointed distributor for Eastman professional films, as reported in *American Cinematographer* last month, in effect takes over the distributorship of J. E. Brulstair, Inc., whose contract expired on December 31st.

According to Edward P. Curtis, Eastman Kodak Company vice-president who announced the appointment, German will continue to operate



WILLIAM J. GERMAN

the distributorship with substantially the same personnel which made up the Brulstair organization.

No change in operational methods is contemplated, since it was German who managed J. E. Brulstair, Inc., following the death of the company's founder, and who earlier had been Brulstair's right hand man.

"In view of Mr. German's long experience in selling film to the motion picture industry and his wide contacts throughout the trade," said Mr. Curtis,

"I feel that the Kodak company is fortunate in obtaining his continued services at that capacity. We are confident the industry will continue to receive the same excellent service to which they have been accustomed through the years from the Brulstair company."

William German was born in Port Hope, Ontario, Canada. He came to Eastman Kodak as an accountant in 1906. He has a long history with Eastman in various auditing positions, including retail stores, later was in charge of planning and distribution. He resigned in 1921 to become manager of GM Laboratories, the Sen Jock Film Printing Corp., and the Paragon Studios and Laboratories in New York.

He became associated with Jules E. Brulstair in 1922. In 1924 he organized and became vice-president and general manager of J. E. Brulstair, Inc., which held the distribution rights on the sale of Eastman motion picture films to film producers and the television industry. He succeeded Brulstair to the presidency, when the latter died in 1936.

An associate member of the American Society of Cinematographers, German's friendships among cinematographers on both the east and west coasts are considerable.

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returned to its original position, and shooting resumed.

The improved crane was first used by Hal Rosson, A.S.C., in shooting the Technicolor musical, "Singer In The Rain." It enabled him to achieve the remarkable camera shots which highlight the musical and dancing numbers. Robert Surtees, A.S.C., used it with equal success in filming many scenes for M-G-M's "The Merry Widow," starring Lana Turner and directed by Curtis Bernhardt. Many of the intricate camera shots which mark the photography of Metro's "Lovely To Look At," with Katharine Grayson and Red Skelton, were accomplished by George Folsy, A.S.C., using the improved 80 Crane. Skelton, incidentally, was so intrigued with it on the "Lovely To Look At" set, he brought his own camera to the studio, mounted it on the crane and made 16mm color movies with the crane going through its full cycle of maneuverability.

Arnold's next challenge in improving his "baby" is to devise a way to mount a fully blimped Technicolor camera on the crane, without sacrificing any of the freedom of camera maneuverability and accessibility that the latest improvement affords. As might be expected, this prospective improvement already is well advanced in the planning stage. Incidentally, Arnold, inventor of the 80 Crane, holds patents on it having 10 allowable claims. **END**

'DECISION BEFORE DAWN'

(Continued from Page 63)

speed of the exposed negative is greatly increased by special laboratory treatment before developing. He had previously used this process to good advantage in shooting scenes deep within the foundations of Boulder Dam for "711 Ocean Drive."

The air attack by a flight of P-47's constitutes one of the most dramatically exciting and photographically spectacular sequences of the picture. Flamer's camera jerks up the planes as they come hurtling across the sky, and follows them as they drop bombs which send great fountains of fire and smoke leaping into the sky. The camera then pans sharply away from the holocaust and moves in on a closer angle of a hand-to-hand fight involving the protagonists—all this in one continuous "take." The total effect has an immediacy and impact only rarely glimpsed in the most poignant documentaries of World War II.

To prevent alarm and hysteria among the populace during the filming of sequences such as this, it was necessary to send out extensive advance warnings through the local press and radio

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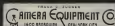
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"Whenever we shoot guns or use bombs," the people were advised, "it does not mean the Russians are here." Despite these warnings, many people in Nuremberg actually thought Hitler had returned.

As Flamer's camera recorded the story, German adults looked on with mixed emotions—watching Wehrmacht uniforms parading past posters of the Hitler

era. And German children, too young to remember the war, thronged around the actors and movie equipment with the unbridled curiosity and unified excitement of their youthful generation.

"It was our aim to make a picture with all the blunt realism of a U. S. Army Signal Corps documentary," Flamer explains. "In order to achieve this result we had first to discard all pre-

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concerned Hens and he honest with ourselves. That is why there are in this film no "stock" shots, no garnitures, no special effects photography—everything as real."

Such realism is not easily come by. Only a few scenes were filmed on sound stages in Munich. The great majority of action was shot in a dozen different locations all over Germany. This meant that war material along with lighting and camera equipment had to be packed for movement like a circus entourage and trundled from one locale to another—often 200 to 300 miles at a stretch. The total shooting schedule in Germany was 4½ months. During the first 6 weeks, Plener was forced to shoot "blind" because there were no lab facilities readily available to check "dailies" for exposure and photographic quality.

Filming was done under the very worst weather conditions, causing no little hardship to cast and crew. In Upper Bavaria they shot sequences in the most severe snowstorm ever recorded for that area. They filmed several sequences literally up to their knees in mud. Aside from the physical discomfort of such situations, the constantly changing weather conditions created a cameraman's nightmare. In his own words, Plener describes one typical day of shooting:

"We were scheduled to shoot scenes on the Rhine, and the call was set for 8:00 a.m. We were ready, but the weather wasn't. There was a fog so thick that we couldn't even see the river just a few yards away, let alone photograph it. The fog began to lift around 9:00 and we started to shoot. Within the next

few hours we had brilliant sunlight, then rain, and finally snow—which turned everything white and forced us to water down the landscape so that scenes shot earlier would match. Exposure was all over the scale, and I had to keep changing filters as time went on in order to get some semblance of consistency into a sequence that involved continuous action. At about 4:30 in the afternoon it got so dark that we had to shoot with artificial light."

It is a tribute to Plener that none of these hardships are evident in the sequence as it finally appears on the screen. Everything matches beautifully, and the action has a continuous and credible flow with a consistent photographic mood that sustains throughout.

The over all effect of the photography is one of unvarnished, glamorous realism. There is none of the usual glossy "studio" quality to it at all. If anything, it is sometimes even brutally naked in its honesty. But the photography is extremely well done, with no trace of the technical roughness all too often excused by the word "documentary." It shows the sure hand of the master craftsman, the innate technique arising from a know-how hand of many experienced years in the medium. It is a superlative blending of realism and technical excellence.

For Frank Plener filming "Decision Before Dawn" was an assignment filled with challenge and a certain named nostalgia. This was his first visit to his native land since the turbulent days before the war. It was, however, a happy reunion of director and cameraman—for it was Plener who photographed the first film directed by Anatole Litvak at the German UFA Studios in 1929.

Being fluently bilingual, Plener was able to direct the German technicians in their own language. He found them most co-operative and full of admiration for American film production methods.

Plener is a meticulous craftsman and his practice of blending the style of photography to the dramatic demands of the story has won him a reputation for great versatility. In "Champion," for example, his lighting and angles accentuated the beauty of the theme. In "Letter From An Unknown Woman" the photography was suffused with a particularly lyric quality. "Cyrene" was stylized to reflect the romance of the period. His photography in "The Blue Veil" was completely unobtrusive, accentuating simplicity, with no tricks for the sake of effect. All this is in sharp contrast to the raw, almost raw-eyed quality of "Decision Before Dawn." Currently he is winning deserved praise for his dramatically imaginative photography of "Death of a Sokeman."

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WHAT ABOUT THE COST?

(Continued from Page 64)

The settings to be used in the studio will have been designed. They will not only respect and represent the period and tone of the film but its action, and they will have what is needed to achieve the scenography's requirements. The shooting angles will have been worked out in some preliminary detail. No more of a set than is required will be built. If a scene is aboard a ship, for instance, and the action is confined to an engine room, there is no need to build a whole ship.

Now—while all of this is going on—the production manager of the studio will be calling for a Budget Meeting. This is an affair which will be attended by representatives of all departments having to do with the film. In solemn conference assembled, and in weary detail, the producer and director will hear every inch of what they plan to make ticked off and weighed in the financial balance. What, in brief, will it cost to rule 400 Indian warriors across the desert in a sandstorm? Wind machines cost money. So do horses—and Indian riders. How many cameras will be needed in a spectacular battle scene? How many extras will it take to fill a city street? How many days will they be used? Detail and endless detail is the order here but it is the basis upon which the whole thing must be computed and computed it is.

I should like to add here a word of protest against a common practice of gauging a picture's importance by its cost. This is a false evaluation, for any film is as good as its story and the skill and rightness of its presentation. Mere money—that's a sobering experience, isn't it?—has never yet replaced a good concept or the good execution of that concept. Some films by their very nature, are to be done for one man others of greater physical size, for an other. The great trick, in making very big pictures, if I may use the expression, is to make the mental and enter-tainment size match a great expenditure. When that happens you have the screen at its overwhelming best.

It would be impossible, I think, in a series of articles like this, to recount and illustrate the entire detail of film production because all of us have learned what we have learned by our process and our alone—experience. To the degree by which individuals differ, we have or haven't profited by our experience. We have had no text books and no formal teachers. But instinctively we have observed the work of some great people and we have had some great

(Continued on Page 82)

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Current Assignments of A.S.C. Members



Major film productions on which members of the American Society of Cinematographers were engaged in director of photography during the past month

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Columbia

- **HARRY PARSONS**, "Journey Into Light," with Charles Stewart, Shirley Bennett, and Jack Nicholson. Ray Naber, director
- **CHARLES LANTIER**, "The Happy Time," with Charles Boyer, Louis Clouston, Richard Fleischer, director
- **JOSEPH WALLACE**, "After In Trinidad," with Ray Heywood and Clara Ford, Vincent Sherman, director

Independent

- **KARL SETHEN**, "Lantern," with Charles Chaplin, Clare Bloom, Charles Chaplin, producer-director
- **JAMES WOOD HUNT**, "The Foghorn," with Richard Conte, Vanessa Brown, Herbert Kline, director
- **SEANASTY COSTER**, "Model, Inc.," with Her- and Duff and Helen Gray, Reginald LeBaron, director
- **REYNOLD HARRIS**, "The Ring," with Lela Riss, Rita Moreno and Gerald Mohr, Kurt Neumann, director
- **JACK RONNELL**, "Park Row," with Gene Evans and Mary Welch, Samuel Fuller, producer-director
- **JOSEPH BARR**, "Last Shark," with George Hall and Carl Reiner, Seymour Friedman, director

M-G-M

- **JOSEPH RUTTENBERG**, "Because You're Mine," (Color) with Mario Lanza, Dorothy Maynor, James Whitmore, William Campbell, Spring Byington, Edward Frank, Alexander Hall, director
- **WILLIAM MILLON**, "Caroline Williams," with Jean Seberg, Jean Rogers, and Wendell Corey, Richard Thorpe, director
- **JOHN ALVIN**, "Mr. Cogsworth," with Yee Jeehuan, Patricia Neal and Louis Calhern, Robert Frosch, director
- **PAUL C. YERGEN**, "Days Before Lent," with Gay Young, Joyce Hale and Kenneth Winn, Gerald Mayer, director
- **WILLIAM DANIELA**, "Pat And Mike," with Spencer Tracy and Katherine Hepburn, George Cukor, director
- **ROBERT FLANCK**, "The One Price Bidding Set," with Robert Williams and Valerie Mathis, Marilyn LaRue, director
- **HAROLD BROWN**, "Three Love Stories," with Leslie Caron, Farley Granger and Edith Barrymore, Vincente Minnelli, director

Mengham

- **MARCEL LEFRANC**, "Jot Job," with Stanley Greenberg and Elvira Verdaguer, Wilfred Branson, director
- **EDMUND MILLER**, "Dead Man's Trail," with Johnny Mack Brown, Barbara Allen, Lewis D. Collins, director

Paramount

- **DANIEL FARR**, "Jungle Jacks," with Dean Martin, Jerry Lewis, Rex Brown, Robert Strauss, Richard Erdman, Norman Taurog, director

AMERICAN SOCIETY OF CINEMATOGRAPHERS

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Paramount (Continued)

- **JOHN F. SEITZ**, "Tommy Boy," (Color) with Alan Ladd, James Mason, Patricia Medina, Murray Matheson, Dorothy Fenton, John Farrow, director
- **POWELL MARELY**, "Mystery Palookades," with Bob Hope, Mickey Rooney, Marilyn Maxwell, Edith Mayfield, George Marshall, director
- **LEONARD LINDON**, "Candorian Gold," (Pan-Thomson Prod.) with John Payne and Arlene Dahl, Edward Laibson, director
- **GEORGE BARNES**, "War Of The Worlds," (Color) with Gene Barry and Ann Robinson, Byron Haskin, director

R.K.O.

- **LEE GARNER**, "The Man & More," (Wild Knevel) with Sam Haysward and Robert Merton, Nicholas Ray, director
- **HAURY STRAUSS**, "Rene Christie Anderson," (Samuel Goldwyn Prod.) (Color) with Danny Kaye, Farley Granger and Renee Jean-Baptiste, Charles Vidor, director

R.K.O. (Continued)

- **CHARLES LANG**, "Sudden Fear," (Joe Kraft Prod.) with Jean Crawford and Bruce Bennett, David Miller, director

20th Century Fox

- **HARRY JACKSON**, "Why Of A Grackle," (Shooting in Argentina, in color) with Gene Tierney, Rory Calhoun, Richard Boone, Philip Dunne, director
- **EDWARD CRONJAN**, "City Of The Swains," (Color) with Jean Peters, Jeffrey Hunter, Constance Smith, Walter Brennan, Jean Nege Leon, director
- **LESTER BARRAGAN**, "Don't Bother To Knock," with Richard Widmark, Marilyn Monroe, Joanne Copsey, Lucille Tuttle, Joe Baker, Ray Belton, director
- **LEO TOWNS**, "We're Not Married," with David Wayne, Marilyn Monroe, Ginger Rogers, Fred Allen, Paul Douglas, Jan Seaborn, Hope Emerson, Walter Brennan, Victor Moore, Edmund Gubling, director
- **JOE MACDONALD**, "When Free Clay," (Color) with James Cagney, Bob Bailey, Carolee Cable, William Desautels, Walter Vernon, John Ford, director
- **MARJORIE KASOVICH**, "Dinner For," with Clifton Webb, Anne Francis, George Bruns, Claude Broussin, director
- **JOSEPH LASHILLE**, "Les Miserables," with Michael Redgrave, Debra Paget, Robert Newton, James Robertson, Junior Lewis, Melvyn Frank, director
- **JOE MACDONALD**, "The Fall House," (2nd Sequence) with Charles Laughton, David Wayne and Marilyn Monroe, Henry Koster, director
- **EDWARD CRONJAN**, "Candorian Gold," (Color) with Gene Barry and Constance Smith, Delmer Daves, director

Universal-International

- **LEONARD BOTTLE**, "Unhatched," (Color) with Joseph Cotten and Shelly Winters, Hays Fragonard, director
- **RONNELL METTIE**, "Against All Flags," (Color) with Errol Flynn and Margaret O'Brien, George Seaton, director
- **CARY STONE**, "Almost Married," with Tony Carter and Piper Laurie, Douglas Sirk, director
- **MAURICE GREENBERG**, "The Girl Across The Street," with Ann Sheridan and John Lund, Joseph Pinner, director
- **IRVING GLASSBERG**, "Sally And St. Ann," with Ann Rink, John McIntire and Frances Barry, Randolph Mace, director

Warner Brothers

- **SONEY BLUMEN**, "Alcatraz," The Big Laughing," with Dana Day and Ronald Reagan, Lewis Seiler, director
- **WILLIAM CAUL**, "The Story Of Will Rogers," with Jane Bryan and Will Rogers, Jr., Michael Curtiz, director
- **EDWIN DELPAC**, "The Miracle Of Our Lady Of Fatima," with Gilbert Roland, John Brum, director

WHAT ABOUT THE COST?

(Continued from Page 3)

practical instructors and sometimes we have had the brains to listen. And diplomacy — this is important, its use must be known and practiced.

Arthur Hornblow, Jr. for some twenty years has been going through the process of putting films on paper and then onto the screen. So he is an experienced man in all phases of our work, including diplomacy. But his skill was sorely tested some years ago by a young Berkshire shoot. A shoot—and I explain this only because some of you may not know—is a young pig. This was a Berkshire shoot and his name was Wafford.

Mr. Hornblow at that time was making a musical picture for Paramount and it involved the services of Mr. Ruben Buzza, the Arkansas fofocest and barocoda virtuosa. Mr. Buzza, portraying his familiar character, had scenes with young Wafford and they got along famously. Scene after fancy scene was run off before the cameras and those concerned were in high glee as they looked at the rushes day after day. Wafford's master was a dear fellow (which is a tank common to those who train shoots); but he was momentarily uplifted by these glowing reports of his young charge until that horrible moment when he heard that a deakery in the picture was requiring more money per week than Wafford. This man's unhappiness was, by that report which exists between animals and their trainers, communicated to Wafford. Next day Wafford did not appear for work. He was sick.

"Sick?" said Mr. Hornblow, "then we will secure the best veterinarian in this area and minister to his ailments." The trainer protested but Mr. Hornblow insisted, for it was the studio's right to examine its actors if they became ill. The veterinarian reported that Wafford was not only in the bloom of youthful health, but that for a shoot, he was amazingly intelligent.

"Yes, I know that and that's the trouble," said his trainer. "Wafford has heard some things in the studio that have made him unhappy. It's that kind of sickness."

There was, of course, no time to arrange for a psychoanalytic treatment to root out the deranged cause of Wafford's unhappiness. So Mr. Hornblow, thinking fast, asked the trainer if he knew the cause. The trainer did. He said that jealousy of the more highly-paid male was responsible, and what could he do about it?

Mr. Hornblow was not stumped. As producers sometimes must, he had a ready answer. The male, he explained,

was five years old and had spent much of that time in learning to do many of the stunts required by his role. Wafford is but eight months in this world, he has a great occasion to help him in his scheme—he is being well paid for one so young and certainly by the time he is 5 years old, he, too, will be commanding a larger salary.

The trainer looked into Mr. Hornblow's eyes and saw no sympathy.

"Tell Wafford this and tell him to keep trying," Mr. Hornblow said.

This message was carried back to Wafford, who digested it. Being an intelligent young pig he took the advice, fouled out his role and achieved such memorable success that when he had reached his growth the Fox Studios summoned him—at a salary befitting a five-year old Berkshire—for a part in their musical version of "State Fair."

That was a digression, wasn't it?

Well, a conclusion to such random remarks would be that we are now at that stage when a picture is ready to start shooting—when the details of preparation have been concluded and the director is ready to take over on the stages and the producer's task will be to observe and see that each carefully laid plan comes out on film as it was in spirit communicated to the paper.

I have written only of generalities, for there is not time to cover both generalities and detail. As to the attention to detail by being eternally unsatisfied with the cliché and the hackneyed in both the script and in the shooting will give the completed product its quality—if you start with a subject and there's worth doing at all.

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A WAY TO BETTER FILMS

(Continued from Page 79)

a large butcher knife. On the table is a candle and an empty ale bottle. Grotesque and eerie shadows are on the walls . . . a settling for evil and sinister deeds.

2 M S (Low camera angle) Facing doorway and fireplace on stage. Lightning flashes and thunder. In the foreground the old hag as sharpening her knife . . . the candle is flickering. The door opens with a gust of wind and two men enter the room. Both are wet from the rain. One is the Innkeeper, carrying a lantern. The other, a traveler and prospective guest for the night. He is at once suspicious of the evil looking Inn. The Innkeeper approaches the old hag and with eyes glittering ominously, he hears: "We have a guest for the night," then turns and looks at the guest.

3 C U. Of guest . . . who is looking the Inn over . . . frightened and wishing he had found a more cheerful place.

4 C U. Of Innkeeper . . . he says: "Effie, fetch some food to warm his stomachs."

5 C U. Of hag . . . after testing sharpness of knife, rises, glares at guest and shuffles away with a cackling laugh. Lightning flashes and thunder rumbles ominously.

Fade out

6 M S. *Fade in.* Guest seated at table eating. Lightning and thunder. Old hag and Innkeeper emerge from kitchen and walk toward guest. Innkeeper has bottle of ale. The old hag still carries butcher knife, and from camera viewpoint it looks as if she is going to wield it on the guest. Instead, she reaches over the table and cuts a slice of bread, and says: "You'd never love to regret this night!" She shuffles away with a cackling laugh. The Innkeeper places the ale on the table.

7 C U. Of guest . . . turning to Innkeeper, and says: "Has anything unusual ever happened in this Inn?"

8 C U. Of Innkeeper . . . he says, wistfully . . . "Not for forty years!"

9 C U. Of guest . . . after heaving sigh of relief . . . he asks: "What has passed then?"

10 M C U. Of Innkeeper . . . guest's face in foreground, cutting . . . Innkeeper, his eyes glittering, says: "A man who stayed here all night showed up in the morning." Guest chokes on food.

11 L S. Guest jumps up from table and runs helter-skelter into the storm. Very loud lightning and thunder crashes, as some folks out.

The End

The thunder and sound of falling rain heard during the action was recorded

simultaneously with the dialogue from a sound effects record, which was played on a phonograph and picked up by the microphone. In the long shots, we required the effect of lightning which could be seen flashing through the windows of the Inn. To achieve this, we used two No. 2 photoflood lamps fixed behind the set, out of camera range.

The sound effects record had eight separate claps of thunder, spaced at intervals. This record was timed so that three seconds before each clap of thunder was heard, a signal was relayed to an off-stage assistant who switched the photo lamps on and off quickly, producing an erratic flash that resembled lightning.

The only illumination within the set appeared to come from two candles on the table. This effect was achieved by using four No. 2 photofloods. This gave an overall low key lighting to the set, which was augmented by light from four No. 2 photospots.

For all cloutraps, we used two 500 watt spots, which gave a softer light than do photospots. All in all, the effect achieved is quite realistic, with light on the player's faces obviously coming from the candles and the background faintly discernible—yet not an complete darkness.

This filming project proved conclusively what we had contended in the beginning: that a polished, professional like amateur dramatic film can result when trained actors and the proper settings are available.

BOOK REVIEWS

(Continued from Page 68)

1945 is perhaps the most comprehensive and informative book yet written on the somewhat nebulous subject of television technique.

The book represents no superficial analysis of how a modern television station works, but delves deeply into the theories and the pathological premises underlying an intelligent approach to planning and programming for TV. The fact that these principles are applied by only a tiny percentage of those now engaged in TV production is certainly no fault of the author. He persists in his book a most intelligent analysis of the medium and its possibilities—and one can only hope that once television outgrows its awkward stage, practice will be able to catch up with theory.

(Continued on Page 90)

Classified Ads

(Continued from Preceding Page)

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BOOKS

(Continued from Page 58)

For those previously engaged in production for stage, screen or radio, Mr. Hebbell presents a most valuable comparison between the techniques of these separate media and that of television production. He points out how and where adaptations of technique must be made—not only in regard to mechanics, but the point of view of the television technician, as well.

The book places suitable emphasis on the fact that TV is primarily a visual medium (despite vigorous protests from the radio faction), and that the camera is the most important single element in production. There is a very thorough discussion of visual technique, camera movement, composition, lighting, editing in the camera, and special effects.

While much of this is discussed in an apparently theoretical manner, it reflects the accurate analysis of a man who has undoubtedly had a great deal of practical contact with TV production.

The sound or "audio" phase of production comes in for very thorough discussion, and here again there is much theory concerning the psychological use of sound and its application to the visual picture. However, these theories are well illustrated by reference to actual programs or motion pictures in which various effects have been well used.

The last chapter of the book, titled "Going On The Air" is an actual "blow by blow" description of the rehearsal and production of a dramatic show titled "Your Witness" as produced by television station KECA-TV in Hollywood. This is a reportorial account of what happens on the stage and in the control room before and during the show. It serves to illustrate in a very practical way many of the theories previously discussed in the book. The appendix contains a complete original TV script titled "Three Shook Not Kib" which is a fine example of TV script form and the mechanics of production.

The book is aimed for the serious student of TV and for those already engaged in the profession, but it also includes many elementary explanations easily understandable to the layman. The text is well-illustrated by excellent still photographs from actual TV production.

MOVIES FOR TV, by John H. Buttison, published by The MacMillan Company, 1951 \$4.25.

Here is a scholarly and well-written analysis of the important part played by film in modern television programming. It should prove an increasingly valuable text in view of the fact that there is a

growing trend toward the use of film as opposed to live programming. Several of the top live shows, previously loan-scoped for national release, are now being shot by motion picture cameras and edited into a finished program.

The book deals mainly with a discussion of the problems of the program director in selecting suitable film for TV transmission, and those of the studio propositionist in actually presenting these films on the air. To studio personnel, these problems are indeed of the greatest importance and Mr. Buttison has neatly summarized the results of a great deal of trial and error experience in this field.

Despite the book's somewhat misleading title, there is little actual discussion of the technique or procedure of making films for TV. Only one chapter out of a total of 22 is devoted to this subject, and that one chapter deals only in generalities and basic theories. This no doubt reflects the fact that Mr. Buttison's own background has been more in the film programming for TV, rather than actual production of films. He is perhaps wise not to have attempted a comprehensive discussion of the filming angle, since the TV medium is still so new, relatively speaking, than even the so-called "film experts" have not yet agreed on standards of technique for TV filming.

There are chapters devoted to such subjects as Movie Making Equipment, Lenses, Lighting, Color, Editing and Color—but these subjects are handled more in the fashion of a survey of theories, rather than as an account of actual experience in working with these factors. Moreover, the techniques discussed frequently overlap from live TV to film for TV, so that it is sometimes difficult to obtain a clear idea of which production phase is being discussed.

Mr. Buttison is to be commended upon writing about a phase of TV programming that has been more or less ignored in other books dealing with television programming. His chapters on Choosing Films for TV, Newsreels for TV, Film Commercials, Knowledge Recording, and Copyright and Releases are especially well done, and should prove highly informative to those concerned with TV programming—either as studio workers or technicians. There is much in the book that will also prove of value to the student of modern television.

Action and even alcohol have a solvent effect on motion picture film, and should not be used, or used only with great care, in cleaning film or grease. But water exerts a solvent action on the emulsion of film, tending to soften or dissolve it. Even cold water may cause the emulsion to peel.



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